1895
June 15
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CATALOGUE

OF THE

Highly Important Collection of

MODERN PICTURES,

Chiefly of the Early English School,

FORMED DURING THE LAST THIRTY YEARS

BY THAT EMINENT CONNOISSEUR,

JAMES PRICE, ESQ.

DECEASED,

Late of Barcombe, Paignton, S. Devon:

WHICH (*by Order of the Executors*)

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JUNE 15, 1895,

AT ONE O'CLOCK PRECISELY.

May be publicly viewed Three Days preceding, and Catalogues, containing SIXTY ILLUSTRATIONS, price ONE GUINEA, may be had at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

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CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

LIST OF ILLUSTRATIONS.

—o—

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5. G. Morland.—Mutual Confidence.
6. W. Hogarth.—Peg Woffington.
7. J. Phillip, R.A —Seville.
9. P. Nasmyth.—View in Hampshire.
10. J. Stark.—A Norfolk Lane.
14. T. Stothard, R.A.—A Greek Vintage.
16. Sir A. W. Callcott, R.A.—Scene in Holland.
20. Sir A. W. Callcott, R.A.—Scene in the Channel.
21. Sir E. Landseer, R.A.—Browsing.
25. W. Müller.—Ruins at Smyrna.
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34. W. Etty, R.A.—The Bather.
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37. R. P. Bonington.—Pont des Arts, Paris.

LOT

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45. Mdme. Vigée le Brun.—Portrait of Princess Elisabeth.

46. A. Appiani.—Portrait of Napoleon I.

53. Sir T. Lawrence, P.R.A.—Portrait of Master George Fane.

54. J. Hudson.—Portrait of Hilare Barton.

55. Sir W. Beechey, R.A.—Portrait of Lady Barnard.

56. Sir W. Beechey, R.A.—Portrait of the Duchess of York.

57. J. Hoppner, R.A.—Portrait of Master Russell.

58. J. Hoppner, R.A.—Portrait of Lady Gordon.

59. J. Hoppner, R.A.—Portrait of Lady Coote.

60. J. F. Rigaud, R.A.—Portraits of Three Royal Academicians.

61. J. M. W. Turner, R.A.—A Dream of Italy.

62. J. M. W. Turner, R.A.—Going to the Ball.

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68. J. S. Cotman.—A Grand Marine Subject.

69. W. Müller.—Carnarvon Castle.

70. T. Gainsborough, R.A.—Portrait of Lady Mulgrave.

71. T. Gainsborough, R.A.—Landscape: Evening.

72. T. Gainsborough, R.A.—Portrait of Mrs. Carr.

73. T. Gainsborough, R.A.—Portrait of Lord Mountmorres.

74. T. Gainsborough, R.A.—Portrait of John Palmer, M.P.

LOT

75. T. Gainsborough, R.A.—Portrait of General Wolfe.

76. T. Gainsborough, R.A.—Portrait of Viscount Hampden.

77. T. Gainsborough, R.A.—Portrait of Mrs. Buchanan McMillan.

78. T. Gainsborough, R.A.—Portrait of Lady Clarges.

79. T. Gainsborough, R.A.—Repose.

80. G. Romney.—Portrait of Lady Urith Shore.

81. G. Romney.—Portrait of Miss Harriet Shore.

82. G. Romney.—Portrait of Emma Hart—Lady Hamilton.

83. G. Romney.—Portrait of a Child.

84. G. Romney.—Portrait of Mrs. Willett.

85. Sir J. Reynolds.—Portrait of Lady Melbourne.

86. Sir J. Reynolds.—Portrait of Mrs. Angelo.

87. Sir J. Reynolds.—Portrait of Miss Kitty Fischer.

88. Sir J. Reynolds.—Portrait of the Artist.

89. Sir J. Reynolds.—Portrait of Anthony Chamier, M.P.

90. Sir J. Reynolds.—Portrait of the Hon. Mrs. Seymour Damer.

91. Sir J. Reynolds.—Portrait of the Countess of Rothes.

CATALOGUE.

On SATURDAY, JUNE 15, 1895,

AT ONE O'CLOCK PRECISELY.

F. J. WYBURD.

30 1 Scene in the Bavarian Tyrol — Watkins

On panel

9½ *in.* by 7 *in.*

J. WARD, R.A.

38 2 A Cow in a Stable — Williams

14 *in.* by 18 *in.*

Signed, and dated 1836

H. HOWARD, R.A. — Williams

48 3 The Pleiades. Seven female figures, representing the Pleiades, in light drapery, float in the air in a cluster, over a calm sea, whilst Aurora, who is slightly in advance, leads them on. The sun, just appearing above the horizon, is partly hid by a light bank of clouds

"First in the East the glorious lamp was seen,
Regent of day, and all the horizon round
Invested with bright rays, jocund to run
His longitude through heaven's high road; the grey
Dawn and the Pleiades before him danc'd,
Shedding sweet influence."

Paradise Lost, Book vii.

44 *in.* by 56 *in.*

From the Collection of Lord de Tabley, 1827 210 gs.

Exhibited at the British Institution, 1815

(A replica is at Stafford House.)

G. MORLAND.

320 Agnew

4 The Labourer's Home. A woman nursing a baby is seated by a kitchen fire; she turns her head to speak to a labourer, who leans over the back of the chair; in the foreground to the right is a girl with a cat, whilst a dog lies at the woman's feet

15 *in.* by 12 *in.*

Signed, and dated 1790

From the Collection of W. A. Tollemache, Esq.

Exhibited at Burlington House, 1873

See Illustration

G. MORLAND.

940 5 MUTUAL CONFIDENCE. Two ladies in a landscape; one is seated on a bench under trees, whilst the other, standing by, clasps her hand Agnew

17 *in.* by 13½ *in.*

Engraved by E. Bell, 1796

From the Collections of Haskett Smith, Esq., and Albert Levy, Esq. (1864. 61 gs. "Times") (1876. 120 gs. "Times")

See Illustration

W. HOGARTH.

600 6 PEG WOFFINGTON—*in an oval* Agreed

$6\frac{1}{2}$ *in.* by $5\frac{1}{4}$ *in.*

Purchased from Hogarth by James Earl of Charlemont, and subsequently in the Collection of Earl Granville, K.G., from whom it was acquired

See Illustration

JOHN PHILLIP, R.A.

410 7 SEVILLE: "A Thing of Beauty is a Joy for Ever." A corner in Seville—a Spanish beauty in green dress, yellow shawl, black mantilla, and holding a fan; a Toreador, who has just passed, looks back and raises his sombrero Colnaghi &c.

24½ *in.* by 17¼ *in.*

Signed, and dated 1859

On the back of the stretcher is written "Todo es Amor."
John Phillip

See Illustration

DAVID ROBERTS, R.A.

160 8 The Chapter-House of the Cathedral, Bordeaux Agnew

Panel

17 *in.* by 13 *in.*

Signed, and dated 1835

PATRICK NASMYTH.

410

9 A View in Hampshire. In the foreground a pool and felled timber; beyond this, a cottage at the edge of a small wood, where three men are by a fence; to the left a shed and trees; a man on horseback and a flock of geese are on the road, which leads towards distant undulating country; a bright and breezy sky

Panel

$11\frac{3}{4}$ *in.* by $15\frac{1}{2}$ *in.*

Signed, and dated 1826

Purchased in 1868 *from the Collection of Adam Fairrie, Esq.*

See Illustration

J. STARK.

Beaumire

280 10 A Norfolk Lane. In the foreground a pool of water; to the right a cottage by the side of a shady lane, near which is a peasant woman accompanied by her dog

15 *in.* by 12 *in.*

See Illustration

JOHN SELL COTMAN.

52 11 Scene on the River Yare: A stormy sky Agnew

5½ *in.* by 7¼ *in.*

JOSEPH STANNARD.

Agnew

60 12 A Coast Scene, Norfolk. Men pushing off a boat from an old pier: a storm approaching

Panel

9½ *in.* by 13 *in.*

From the Collection of Miss Martineau, Norwich

JOSEPH STANNARD.

55 13 Fishing Boats in a Calm, off Lowestoft Pier Goodall

Panel

6¾ *in.* by 12 *in.*

The artist's name is signed in full at the back of the panel, with the date 1830

T. STOTHARD, R.A.

Murray

52 14 A Greek Vintage: a dance in the vineyard; composition of nine figures

Panel

$11\frac{3}{4}$ *in.* by $14\frac{3}{4}$ *in.*

A finished study, painted in 1821, *for the picture in the National Gallery (Vernon Collection)*

See Illustration

W. COLLINS, R.A.

Th Lean

105- 15 Cromer Sands. In the foreground a group of four children; an old jetty to the left

Panel

$9\frac{1}{4}$ *in.* by $11\frac{3}{4}$ *in.*

From the Collection of Mr. Vine, 1838

Exhibited at Burlington House, 1877

SIR A. W. CALLCOTT, R.A.

Agnew

140 16 Scene in Holland. A man on a bay horse, his back to the spectator, addresses a woman with a child in her arms, who is likewise mounted; the woman wears a large-brimmed flat hat, and leads a white horse; distant landscape, with a church to the left

Panel

12½ *in.* by 17¾ *in.*

From the Mendel Collection, 1873

Exhibited at Burlington House, 1882

See Illustration

SIR A. W. CALLCOTT, R.A.

Agnew

290 17 On the Scheldt: early morning. Two pinks, the nearer one is close to the bank unloading the cargo; a calm morning, with light clouds

Panel

13½ *in.* by 18½ *in.*

From the Collection of the Hon. Lady Grey

SIR A. W. CALLCOTT, R.A.

Agnew

260 18 Dutch Fishing Boats leaving Harbour. Two boats, the larger standing out to sea, in the smaller the men are trying to hoist sail; between them, in the distance, a frigate is seen; squally weather

Panel

13½ *in.* by 18 *in.*

From the Collection of the Hon. Lady Grey

SIR A. W. CALLCOTT, R.A.

60 19 ANNE PAGE AND SLENDER Wallis

Anne—Will 't please your worship to come in, Sir?
Slender—No, I thank you forsooth, heartily; I am very well.
Anne—The dinner attends you, Sir.
Slender—I am not a-hungry, I thank you, forsooth:
Merry Wives of Windsor, Act. I. Scene 3.

Panel

7¼ *in.* by 11 *in.*

Engraved by F. Bacon

SIR A. W. CALLCOTT, R.A.

Wallis

310 20 SCENE IN THE CHANNEL. To the left at some distance a frigate is seen; whilst nearer and to the right is a Dutch pilot-boat, approaching which is a row-boat; a dark shadow falls from the right almost across the foreground from an unseen cloud; the rest of the picture is in strong light

26½ *in.* by 38½ *in.*

See Illustration

SIR E. LANDSEER, R.A.

530 Gordon

21 BROWSING. A white goat nibbling at the mossy trunk of a tree

Panel

14 *in.* by 17½ *in.*

Engraved by C. G. Lewis

This picture was presented by the artist to C. R. Leslie, R.A.

Purchased from the Collection of the late Richard Newsham, Esq., of Preston

See Illustration

W. MULREADY, R.A.

95 Count Lawrig

22 The Country Fish Hawker. A shady lane, with a cottage to the right, at the door of which an old fish hawker—his donkey with panniers standing by—is selling fish to a woman who is at the entrance

Panel

11 *in.* by 13¾ *in.*

Purchased from the Rodgett Collection, 1870

W. MÜLLER.

110 Agnew

23 A Welsh Cottage: Winter. An old cottage by the side of a lane, in which is a woman; to the right is a small pool; snow is on the ground

Panel

12¾ *in.* by 9¼ *in.*

Signed, and dated 1842

W. MÜLLER.

C. Butler

85

24 LANDSCAPE, WITH COTTAGE. In the foreground to the right is a pool of water; stormy sky; evening effect

14 *in.* by $10\frac{1}{4}$ *in.*

W. MÜLLER.

Agnew

520

25 RUINS AT SMYRNA: AN ARAB ENCAMPMENT BY NIGHT

Panel

12 *in.* by $16\frac{3}{4}$ *in.*

Signed W. Müller, Smyrna, 1844

See Illustration

J. CONSTABLE, R.A.

Agnew

360

26 THE MILL TAIL. In the foreground the mill stream, which flows towards the distance between overhanging trees; to the left is a boat, and beyond an old cottage

Panel

$5\frac{3}{4}$ *in.* by $8\frac{1}{2}$ *in.*

Mezzotinted by David Lucas

J. CROME.

310 27 View on St. Martin's River, near Fuller's Hole, Norwich. Lyman
An old house and other buildings by the side of the river, which is in the foreground

Panel

20 *in.* by 15 *in.*

See Illustration

J. CROME.
(W. H. Crome 4.D.)

420

28 ON THE NORFOLK COAST. In the foreground to the right, in a sandy lane, stand two horses, already harnessed; beyond is a windmill and a cottage; two pools of water are seen to the left, and beyond these the sea; the light gleams through dispersing clouds

$24\frac{1}{4}$ *in.* by $29\frac{1}{2}$ *in.*

Purchased at the Sale of the Mendel Collection, 1875

See Illustration

DAVID COX.

600 29 HADDON HALL: ROOK SHOOTING. View of one of the towers of Haddon Hall, with high trees in front of it; a man at the foot of the knoll on which they stand is shooting rooks, whilst a boy puts the dead birds into a sack

$24\frac{1}{2}$ *in.* by $17\frac{1}{2}$ *in.*

Signed D. Cox, 1850

Exhibited at the Royal Jubilee Exhibition, 1887

Exhibited at Burlington House, 1894

See Illustration

DAVID COX.

400 30 THE HAYFIELD. To the right of the picture a farmer on a white horse, with two women by his side, their backs towards the spectator, are proceeding along the edge of a field past three or four slender and wind-blown trees; in the distance men are cutting hay; a grey and windy sky

$10\frac{1}{2}$ *in.* by $15\frac{1}{2}$ *in.*

DAVID COX.

200 31 GOING TO MARKET: EARLY MORNING. Two peasants in a cart, are followed along a road by two more on horseback; behind them the morning sun throws a golden glow over all the landscape

Panel

$10\frac{1}{2}$ *in.* by 15 *in.*

Signed

SIR DAVID WILKIE, R.A.

Agnew

400

32 THE LETTER WRITER: A Scene in Constantinople, where a scribe with long beard, spectacles, and a high cap, seated cross-legged, holds a letter in his hand; two young women, one with a white yashmak (face veil), the other in a rakish red and white Turkish cap, listen attentively

"Walked through the suburb below Pera, Tophanna. Saw at the outer court of a mosque a scribe of most venerable appearance. He was reading a letter or paper he had been writing for two Turkish young women—one very handsome: the way they were placed made an excellent composition for a picture."

Sir D. Wilkie's Journal, October, 6, 1840

"Wilkie's fine, though unfinished, picture of this interesting little group was bought at the Wilkie sale by Lord Charles Townshend, for 425 guineas. As a piece of colour it is as rich as Rembrandt or Correggio."—*Allan Cunningham's* 'Life of Sir D. Wilkie,' vol. iii. p. 320.

Panel—oval top

26 *in.* by 21 *in.*

Signed "David Wilkie, Constantinople, 1840"

Subsequently in the Collection of Lord Northbrook, by whom it was exhibited at the London International Exhibition, 1874

Exhibited at the Royal Jubilee Exhibition, 1887

Published in Sir D. Wilkie's 'Sketches in Turkey, Syria and Egypt'

Exhibited at the British Institution in 1842, *lent by Lord Charles Townshend*

See Illustration

1842 ~~=~~ 446. 5: -

SIR DAVID WILKIE, R.A.

33 A TURKISH COFFEE HOUSE. A Tartar Narrating in a Café the News of the taking of Acre by the Allied Forces. Several Turks—some wearing fezzes, others turbans—seated smoking their hookahs and long pipes; they are eagerly listening to the news the Tartar gives

"Began picture of a tartar narrating in a Turkish café the victory of the taking St. Jean d'Acre."

Sir David Wilkie's Journal, November 19, 1840.

Panel—oval top

26 *in.* by 21 *in.*

Published in Sir D. Wilkie's 'Sketches in Turkey, Syria and Egypt'

Formerly in the Collection of Lord Northbrook

Exhibited at the London International Exhibition, 1874

Exhibited at the Royal Jubilee Exhibition, 1887

See Illustration

W. ETTY, R.A.

C. Davis

410 34 "THE BATHER." A female entering a pool of water, on the banks of which are some slender willows, a branch of one of which she still holds; she seemed startled by some sound

"At the doubtful breeze alarmed."

Panel

27 *in.* by 20½ *in.*

Painted about 1843 *for W. J. Broderip, Esq.*

Subsequently in the Novar and Gillott Collections (1867 150 £. 470 £. 1872)

See Illustration

W. ETTY, R.A.

200 35 VENUS AND CUPID (DESCENDING) Agnew

Panel

27 *in.* by 20½ *in.*

Exhibited at the International Exhibition, 1862

From the McConnel Collection, 1867

1866. 490 Gs. Times.

W. ETTY, R.A.

460 Ramus

36 THE RETURN OF THE PRODIGAL SON. The son falls, naked and weeping, into the arms of his father—an old man with long white beard; near the entrance to the house, to the extreme right, a man is about to kill the "fatted calf," whilst beyond him, in the porch, women are already dancing; to the left of the picture, the elder brother gives orders to a labourer

"The *Morning Post* was by no means sure the 'Prodigal's Return' was not 'the best imaginative picture in the Exhibition.'—Not impossibly. —For it is one of those chosen samples of Etty's art, wherein, as Mr. Leslie, a competent judge on such a point, declares 'expression is carried as far as possible.'"—*Gilchrist's* 'Life of Etty,' vol. ii., p. 119.

Panel

33½ *in.* by 42 *in.*

Exhibited at the Royal Academy, 1841

Purchased from the Artist by the Marquis of Lansdowne

From the Collection at Bowood

See Illustration

R. P. BONINGTON.

Agnew

350 37 PONT DES ARTS, PARIS: NOTRE DAME IN THE DISTANCE

Panel

13½ *in.* by 17½ *in.*

See Illustration

R. P. BONINGTON.

Agnew

340 38 NEAR BOULOGNE. A sandy road over a common, on which, in the foreground, are an old woman and a boy in conversation, whilst further along the road is a cart; to the left is the edge of a sedgy pool; cattle are feeding to the right; and in the distance a church and other buildings are seen

12½ *in.* by 17 *in.*

R. P. BONINGTON

Williams

18 39 LES AMOREUX. A landscape, where, under trees, a shepherd and shepherdess are love-making

Signed

12½ *in.* by 15¾ *in.*

JULES DUPRÉ.

590 Agnew

40 LANDSCAPE WITH CATTLE DRINKING. Three cows are near a pool in the foreground; a tree to the left, and distant hills

Signed

13½ *in.* by 16¾ *in.*

See Illustration

JULES DUPRÉ.

460 Fripp

41 Landscape. In the foreground cattle are drinking at a sedgy pool; beyond is a large oak tree, beneath which a woman is seated; to the left is an old cottage; a fine cloudy sky.

Panel

8½ *in.* by 10½ *in.*

Signed

E. FRÈRE, 1853.

160 Agnew

42 The Breakfast. Three children are grouped around their mother, who is preparing breakfast; one little girl brings the bread in her arms

Panel

15½ *in.* by 12½ *in.*

Signed

E. FRÈRE.

150 Agnew

43 Morning Prayer. A child seated on the mother's lap with hands together, repeats its prayers; a little girl leaning against a table, stands watching

Panel

15¾ *in.* by 12½ *in.*

Signed, and dated 1859

DELAROCHE.

Williams

310 44 THE CHRISTIAN MARTYR. On the river, in the foreground, floats the body of a female martyr, her hands tied in front of her, above the face an aureola, the emblem of her martyrdom, floats in the air; the sun is just breaking over a rugged and rocky bank, where a fisherman and a frightened woman, who clings to him, have just beheld the apparition; the prow of a boat is seen tied to a stake just below the bank

Oval top

20¼ *in.* by 17¼ *in.*

The subject is engraved by H. Eichens

MDME. VIGÉE LE BRUN.

C. Davis

500 45 PRINCESS ELISABETH, SISTER OF LOUIS XVI., GENERALLY CALLED "MADAME ELISABETH." Born 1764. She fled from Paris with Louis XVI., was brought back with him and imprisoned in the Temple, and afterwards removed to the Conciergerie. When brought before the revolutionary tribunal and asked her name, she replied, "I am Elisabeth of France, and the aunt of your King." She was guillotined May 1794.

Half-length, in a low-necked white dress with a blue sash; her right arm rests on a pedestal, and in the hand she holds rosebuds and forget-me-nots; encircling her slightly powdered hair is a wreath of pale pink roses, and a veil

Oval

31 *in.* by 24½ *in.*

Formerly in the Collection of the Marquis de Blaisel

Exhibited at the Grafton Gallery ("*Fair Women*" *Exhibition*), 1894

See Illustration

Secretan Sale 1889. 244 Gr. Times.

A. APPIANI.

Agnew

750 46 PORTRAIT OF NAPOLEON I. IN CORONATION ROBES. On the 26th of May 1805, by request from the Senate of the Italian Republic, Napoleon was crowned King of Italy at Milan by the Archbishop of that city, but it was stipulated that the two crowns—of France and Italy—should remain united only on his head. Napoleon, therefore, appointed his stepson, Eugene Beauharnais, his viceroy of the kingdom of Italy.

Three-quarter length, standing and looking sternly to the right; the hair brushed forward on to the forehead. Napoleon wears a green uniform, richly embroidered with gold, and a green cloak lined with white silk, which is also embroidered; across his breast is a red ribbon bordered with green, and round his waist a white silk scarf, in which is a sword with hilt ornamented with the head of Medusa and an eagle. He wears the chain of the Order of the Golden Eagle, and several other Orders on his breast; his left hand is on a crown which rests on a cushion

$38\frac{3}{4}$ *in.* by $28\frac{3}{4}$ *in.*
Signed, *A. A.*
Painted at Milan in 1805
See Illustration

CARLO MARATTI.

70 17 MADONNA AND CHILD
23 *in.* by $27\frac{1}{2}$ *in.*

Agnew

SASSOFERATO.

110 48 THE MADONNA
19 *in.* by 15 *in.*

Ramus

CARLO DOLCI.

25- 49 HEAD OF ST. JOHN
$12\frac{1}{2}$ *in.* by $14\frac{1}{4}$ *in.*

Agnew

CARLO DOLCI.

25 Agnew

50 HEAD OF THE SAVIOUR

12¼ *in.* by 14 *in.*

RAPHAEL.

50 Agnew

51 THE VISION OF EZEKIEL

Originally in the Royal Collection at Madrid, and presented by Charles the Fourth to the Duke of Lucca, from whom it was purchased by Lord Northwick

Panel

16 *in.* by 11¾ *in.*

VANDYCK.

Lisle

12

52 MADONNA AND CHILD. The Virgin, seated, looking upwards, holds the Saviour, who stands in her lap

17 *in.* by 14 *in.*

SIR T. LAWRENCE, P.R.A.

Agnew

225

53 MASTER GEORGE FANE, LORD BURGHERSH, at the age of three years. He was the eldest son of the 11th Earl of Westmorland, and was born in 1819; he never succeeded to the title, as he died in 1848, eleven years before his father.

The head of a child with curly hair, full face; blue background

Circular—13¼ *in.*

See Illustration

J. HUDSON.

160 54 HILARE BARTON, wife of William Barton, Esq., of Bath, and mother of Admiral Sir Robert Barton, G.C.B., who received the honour of knighthood from George II. for capturing the French frigate "L'Africaine."

Half-length, in an oval, full face; white satin dress, a blue gauze scarf, embroidered with gold, is thrown over her shoulders; across her breast is a pearl necklace; blue flowers and pearls adorn her hair

29½ *in.* by 24½ *in.*

See Illustration

SIR W. BEECHEY, R.A.

1180 55 LADY BARNARD. Nearly full length, seated in a landscape under a tree, in a striped brown dress with a white fichu at the neck, and a blue band round waist; she wears a grey felt hat with feathers, and a black lace shawl; in her lap she holds a book; a lake, on which is a boat, and distant hills form the background

55 *in.* by 43 *in.*

See Illustration

SIR W. BEECHEY, R.A.

1200 56 FREDERICA CHARLOTTE CATHERINE, DUCHESS OF YORK, eldest daughter of the King of Prussia, married in 1791, Frederick Duke of York, second son of George III.

Three-quarter length, seated, in a white dress ornamented with gold, and with a gold necklace; in her left hand she holds a letter, whilst others lie on the table to her left

35 *in.* by 27 *in.*

See Illustration

J. HOPPNER, R.A.

1,000 Agnew

57 MASTER RUSSELL. Three-quarter length, full-faced portrait of a little boy, in a short-sleeved white frock with pale pink sash; landscape background

From Lord Northbrook's Collection

30 *in.* by 24½ *in.*

See Illustration

J. HOPPNER, R.A.

1090 58 LADY GORDON. Mary, eldest daughter of William Glendonwyn, Esq., who married, in 1801, Sir James Gordon, of Letterfourie Goodeve

Half-length, in a brownish yellow dress, with a blue sash; the head turned to the right, and a tress of the loosely arranged hair falling over the left shoulder

Oval—28 *in.* by 23 *in.*

See Illustration

J. HOPPNER, R.A.

Murray

1800

59 LADY COOTE, wife of Sir Charles Coote of Donybrook, 2nd Baronet.

Three-quarter length, seated on a bank under trees, in a black dress with short sleeves; on her left hand she wears a long white silk glove, and holds the companion, which she has just pulled off from the other hand, on the wrist of which she wears a coral bracelet

49 *in.* by 39 *in.*

See Illustration

J. F. RIGAUD, R.A.

National Portrait Gallery

60 PORTRAITS OF SIR JOSHUA REYNOLDS, P.R.A.; J. BACON, R.A.; AND SIR WILLIAM CHAMBERS, R.A.

Sir Joshua Reynolds (in red)

J. Bacon, the Sculptor (in brown) born 1740; entered as a student at the Royal Academy the year of its foundation, 1768; elected an Associate in 1770, a Royal Academician in 1778; died in 1799

Sir W. Chambers, the Architect (in green) born at Stockholm, 1726; one of the original Members of the Royal Academy on its formation; died in 1796

Three half-length figures round a table on which is a plan; curtain and landscape background

Canvas—46½ *in.* by 56½ *in.*

Signed J. F. Rigaud, 1782

Exhibited at the Royal Academy, 1782

Exhibited at Burlington House, 1879, *as a work by Zoffany*

See Illustration

J. M. W. TURNER, R.A.

1250 61 A DREAM OF ITALY Agnew

33½ *in.* by 46½ *in.*

Exhibited at the Royal Jubilee Exhibition, 1887

See Illustration

J. M. W. TURNER, R.A.

2800 62 GOING TO THE BALL: San Martino, Venice Agnew

24 *in.* by 36 *in.*

Exhibited at the Royal Academy, 1846

Exhibited at the Royal Jubilee Exhibition, 1887

From the 1853. 520 gs. *Windus and Gillott Collections* 1872. 1700 gs.

This picture has never been engraved (Lord Bective)

See Illustration

Collection of Lord Bective 1868. 1260 gs.
(Bought in) "Times"

J. M. W. TURNER, R.A.

2800 63 RETURNING FROM THE BALL: S. MARTHA, VENICE Agnew

24 *in.* by 36 *in.*

Exhibited at the Royal Academy, 1846

Exhibited at the Royal Jubilee Exhibition, 1887

From the Windus and Gillott Collections (1853. 610 gs) 1872. 1500. ℔ (Lord Beduie)

This picture has never been engraved

See Illustration

Collection of Lord Beduie 1878, 1260 gs. (Bought-in) "Times".

J. M. W. TURNER, R.A.

£200 Agnew

64 **MORTLAKE**: A view looking down the Thames from the garden of a house, which is seen to the right of the picture; a high tree in front of the house, other trees on the terrace to the left; brilliant effect of light

35 *in.* by 47 *in.*

Exhibited at the Royal Academy in 1827, *under the title "Mortlake Terrace, seat of William Moffat, Esq : Summer Evening"; and at the Winter Exhibitions, Burlington House,* 1872 *and* 1895

See Illustration

J. M. W. TURNER, R.A.

Agnew

6400

65 HELVOETSLUYS. An agitated sea; in the centre of the picture a man-of-war sailing away from the spectator; on the left is a sailing boat beyond which a jetty is seen; other shipping on the right; a light cloudy sky

35½ *in.* by 47 *in.*

Exhibited at the Royal Academy in 1832, *under the title "Helvoetsluys, City of Utrecht, a* 64 *going to sea"; and also at the Winter Exhibition, Burlington House,* 1895

See Illustration

Bicknell Collection 1863, 1600 gs.

J. M. W. TURNER, R.A.

4000 66 THE VAL D'AOSTA Agnew

36½ *in.* by 47½ *in.*

Exhibited at the Royal Academy in 1837, *under the title "Snow Storm, Avalanche and Inundation—a scene in the upper part of Val d'Aouste, Piedmont"; and also at the Winter Exhibition, Burlington House,* 1895

See Illustration

Turner Collection 1878, 910 pp.

R. WILSON, R.A.

620 67 A VIEW ON THE ARNO. A river in the foreground, overhung on the right by a steep cliff, on the summit of which is a ruined building; on the bank in the immediate foreground is a boy lying down and fishing; a woman and child and another boy are near him; meadows in the distance, hills beyond; evening sky Wallis

39½ *in.* by 49½ *in.*

Exhibited at the Winter Exhibition, Burlington House, 1882

JOHN SELL COTMAN.

2200

68 A GRAND MARINE SUBJECT. An east coast fishing-boat running before the wind, not far from the shore, where white cliffs—beneath which nestles a village—are seen beneath a stormy sky with a break on the right, through which a gleam of light falls across the boat; several gulls hover over the sea, which is somewhat rough

43 *in.* by 54½ *in.*

Exhibited at the Winter Exhibition, Burlington House, 1882

See Illustration

W. MÜLLER.

2300 69 CARNARVON CASTLE: Sunrise and Mist. The castle, through the golden mist of a summer morning, is seen in the middle distance; on the river in front of it are various fishing-boats and wherries; to the left the river is lost in the morning haze, whilst to the right is a road, upon which are a ladened donkey and a goat, with a woman and a child trudging by their side, and followed by a bullock cart; at the side of the road are some rough stone steps leading to a pathway overhung by trees

Signed, and dated 1837

39 *in.* by 59 *in.*

Purchased privately from the Manley Hall Collection

See Illustration

T. GAINSBOROUGH, R.A. N. Campbell

10,000 70 LADY MULGRAVE. Anne Elizabeth, daughter of Nathaniel Cholmley, Esq., M.P., of Howsham; married, in 1787, Constantine John Phipps, Esq., 2nd Baron Mulgrave

5,000 to start (Agnew) Bust to the right; head turned over the right shoulder; white dress, black mantle, which she holds up with her left hand; hair *poudré;* sky background

Oval

29 *in.* by 24¼ *in.*

Etched by Waltner

See Illustration

(Agnew purchased this in 1882 for 1,070 £.)

T. GAINSBOROUGH, R.A.

71 LANDSCAPE: EVENING. On the further side of a pool, in the foreground, a herdsman, accompanied by his dog, drives three cows towards some trees to the right; to the left, beyond a clump of trees, is a cottage with figures at the door; hilly distance

29 *in.* by 24 *in.*

See Illustration

T. GAINSBOROUGH, R.A.

200

72 MRS. CARR. Half-length, in a low-necked white dress embroidered with gold, over which is a light muslin scarf also edged with gold; the hands are crossed, and gently clasp in each case the wrist of the other arm; the head is turned slightly to the right, and a tress from the loosely piled up hair falls on the right shoulder; mountainous landscape background

35½ *in.* by 27½ *in.*

See Illustration

1874. 390 £.

T. GAINSBOROUGH, R.A.

000 73 LORD MOUNTMORRES. HERVEY-REDMOND, 2ND VISCOUNT. Succeeded to the title on the death of his father in 1776; he inherited the ancient baronetcy of the family at the decease of Sir Simon Morres, the 6th Baronet, in 1795. He died unmarried in 1797.

Bust to left, nearly full-face; light green coat, lace ruffles, bob wig, cocked hat under his left arm; grey background

28 *in.* by 23 *in.*

Exhibited at the Winter Exhibition, Burlington House, 1887

See Illustration

T. GAINSBOROUGH, R.A.

360

74 JOHN PALMER, M.P., Comptroller-General of the Post Office. He was an intimate personal friend of Gainsborough's; born in 1741; he was for many years member for Bath. He died in 1818

Half-length, in a green coat, powdered wig and lace cravat; his head, which is turned sligthly to the left, rests on his left hand, whilst in the right he holds a book

29 *in.* by 24 *in.*

See Illustration

1874, 150 £s. "Times"

T. GAINSBOROUGH, R.A.

Colnaghi & Co.

00

75 JAMES WOLFE (AFTERWARDS GENERAL WOLFE). Fell at Quebec, 1759

Half-length (in oval), in blue uniform with red collar and embroidered with gold; black cravat, powdered hair; the right hand thrust into the waistcoat

29¼ *in.* by 24¼ *in.*

Purchased privately from a family of distinction in Prussia

See Illustration

1839. 23 pp (8½ in.) "Times."

1883. 215 p. "Times."

T. GAINSBOROUGH, R.A.

650 Agreed.

76 VISCOUNT HAMPDEN. Robert Trevor, son of Thomas, Baron Trevor, and of Anne, daughter of Robert Weldon, Esq., of Brampton, Huntingdon, born in 1701; he succeeded his brother as 4th Baron Trevor; created Viscount Hampden, of Hampden, Bucks, in 1776; married Constantia, daughter of Peter de Huybert, Lord of Van Kruningen, Holland

Half-length, facing to the left, in a plum-coloured coat, lace cravat and powdered wig

Oval—27½ *in.* by 22¼ *in.*

See Illustration

1888, 200 fr. "Times."

T. GAINSBOROUGH, R.A.

Colnaghi & Co.

3/10

77 Mrs. Buchanan McMillan. Half-length, nearly full face, in landscape, blue dress, white berthe, hair *poudré*; she wears a large straw hat covered with bows of yellow ribbon

29½ *in.* by 24¼ *in.*

See Illustration

T. GAINSBOROUGH, R.A.

2000

78 LADY CLARGES. Miss Shrine, married Sir Thomas Clarges, Bart., who died in 1783

Three-quarter length, seated at a harp, facing to the left, in a low-necked golden brown dress edged with gold; in the hair, which is piled up high, are some jewels, and one curl falls on her shoulder

49 *in.* by 39 *in.*

See Illustration

1878. 350 Gns.

T. GAINSBOROUGH, R.A.

H. Quilter

400 79 REPOSE. The Renowned Chef d'Œuvre. The burden and heat of the day are o'er. A group of cattle (in which an old white horse is contrasted with a black cow) appears in the full enjoyment of a quiet shady spot, near a fountain; to the right a peasant lies asleep on the grass

47 *in.* by 58 *in.*

Presented by the great Artist to his daughter as a marriage gift

From the Collection of Kirkman D. Hodgson, Esq., M.P., of Ashgrove, Kent

Exhibited at the British Institution, 1827; *and at the Winter Exhibition, Burlington House*, 1892

See Illustration

Gillott Collection 1872. 900 gs. Times.

G. ROMNEY.

1800 80 LADY URITH SHORE. Three-quarter length, seated in a landscape beneath trees; white dress embroidered with gold flowers, over this is a light blue mantle bordered with ermine

Agnew

49 *in.* by 39 *in.*

See Illustration

G. ROMNEY.

860 Agnew

81 **MISS HARRIET SHORE.** Half-length, seated in a landscape, in a white dress and cap and blue sash, her loosely arranged hair falls down her back; the figure is turned slightly to the left

29½ *in.* by 24 *in.*

Exhibited at Burlington House, 1894

See Illustration

G. ROMNEY.

2,030

82 EMMA HART, LADY HAMILTON. Bust, the chin resting on the left hand, dishevelled hair

23½ *in.* by 19 *in.*

See Illustration

G. ROMNEY.

83 A CHILD, IN A WHITE DRESS WITH BLUE SASH: one of the Romney family, from whom it was privately purchased

$23\frac{1}{2}$ *in.* by $18\frac{3}{4}$ *in.*

See Illustration

G. ROMNEY.

Tooth

700 84 MRS. WILLETT. Half-length seated figure, facing to the right; classical white dress, with a blue band at the waist; chin resting on the left hand

Oval—27¾ *in.* by 22½ *in.*

See Illustration

SIR JOSHUA REYNOLDS.

Agnew

300 85 LADY MELBOURNE. Elizabeth, daughter of Sir Ralph Milbank, Bart., married, 1769, Sir Peniston Lamb, created Baron 1770, and in 1771 Viscount Melbourne

Half-length, in a white dress, over it a light blue robe lined with ermine; across one shoulder she wears a pearl necklace, with which is entwined a tress of her hair, pearls also adorn her head; her right arm rests on a table; red curtain background

"On this particular occasion (a bal masque at the Pantheon, April 30, 1772), a great many of the ladies chose to adopt male dominoes, and 'appeared as masculine as many of the delicate maccaroni things we see everywhere—the "Billy Whiffles" of the present age.' Among the most distinguished of these 'pretty fellows' were the Duchess of Ancaster, Lady Melbourne and Mrs. Damer."

Leslie and Taylor's 'Life of Sir Joshua Reynolds.'

Oval—29 *in.* by 24 *in.*

Painted in 1770

Engraved by John Finlayson

Purchased from the Family

Exhibited at the London International Exhibition, 1862

Exhibited at the British Institution, 1843

See Illustration

SIR JOSHUA REYNOLDS.

Wallis

600 86 MRS. ANGELO. Wife of the celebrated fencing master of that name

Half-length, seated, right arm resting on a table; dark dress, open in front, with rose at breast; bracelet, with miniature

29 *in.* by 24 *in.*

Painted in 1760

Exhibited at Burlington House, 1877

See Illustration

SIR JOSHUA REYNOLDS.

Agnew

300 87 KITTY FISCHER. The daughter of a German stay-maker; was celebrated for her wit and beauty; in 1766 she married John Norris, Esq., and died before September, 1771, "a victim to cosmetics," as a writer of that date states. Between 1759 and 1767 she sat many times for her portrait to Sir Joshua Reynolds

Three-quarter length, seated on a green settee; she wears a white dress with a mouse-coloured robe over, bordered with ermine; in her lap nestles a dove, whilst another, perched on the back of the settee, is about to flutter there also; architectural background, with sky to the right

35¼ *in.* by 27¼ *in.*

From the Collection of Kirkman D. Hodgson, Esq., M.P.

See Illustration

1845, 190 gn. Times.
Munro Collection 1878, 700 gn. Times.

SIR JOSHUA REYNOLDS.

Agnew

1030

88 PORTRAIT OF THE ARTIST. Half-length, seated, turned to the right at his easel, on which is a canvas; his right hand holds a brush, with which he is about to take the colour from a palette; he wears a dark red coat and white cravat; the head is turned towards the spectator

29 *in.* by 24 *in.*

Painted in 1770

Engraved by John Finlayson

Formerly in the Collection of Sir Thomas Lawrence, P.R.A., and sold amongst his effects after his death (1830, 112 *lo.*)

Lawrence lent the picture to the Exhibition at the British Institution, 1843

See Illustration

SIR JOSHUA REYNOLDS.

Agnew.

450 89 ANTHONY CHAMIER. One of the Under-Secretaries of State, and much assailed by "Junius"; M.P. for Tamworth, and one of the original Members of the Literary Club, instituted in 1764, with Reynolds, Johnson, Burke, Goldsmith and Bennet Langton He was a great friend of Sir Joshua Reynolds; died in 1780

Three-quarter length, sitting at a table, in a puce-coloured coat; left hand in his waistcoat, the right holding a book; on his right an inkstand

49 *in.* by 39½ *in.*

Painted in 1767

Engraved by William Ward

Exhibited at the Grosvenor Gallery, 1884

See Illustration

SIR JOSHUA REYNOLDS.

Agnew

2,200

90 HON. MRS. SEYMOUR DAMER. Anne, daughter of the Hon. Seymour Conway, the distinguished General and Field-Marshal, and brother of the first Marquess of Hertford; married John, eldest son of Joseph Damer, Earl of Dorchester, of Milton Abbey; born 1748, died 1828

This lady was a distinguished and able amateur sculptor, and a frequent exhibitor at the Royal Academy from 1785 to 1818. Among other works of hers is the statue of herself in the hall of the British Museum, the heads on the bridge at Henley, and various busts. Horace Walpole, her cousin, left her Strawberry Hill, where she resided till 1810, with 2000*l.* a year for its maintenance. She is very often mentioned in Walpole's "Letters," as also in Leslie and Taylor's "Life of Sir Joshua Reynolds," and seems to have been a personal friend of the President. She was one of "the pretty fellows" who adopted, with the Duchess of Ancaster and Lady Melbourne, the male dominoes at a famous masquerade at the "Pantheon" in 1772

"A third female genius is Mrs. Damer, daughter of Gen. Conway, in a walk more difficult and far more uncommon than painting.', —*Walpole.*

Three-quarter length, standing, in a white dress embroidered with gold, over which is a peach-coloured robe lined with pale blue; hands together; round the neck a black ribbon, from a long loop of which hangs a small locket; a long plait of hair falls over each shoulder. Landscape background, with a distant view of hills across a lake; evening effect

49½ *in.* by 39 *in.*

Painted in 1771

Engraved by J. R. Smith

Exhibited at the Grosvenor Gallery (*Reynolds Exhibition*), 1884

See Illustration

SIR JOSHUA REYNOLDS.

1660 91 COUNTESS OF ROTHES. Mary, daughter of Gresham Lloyd, Esq. and Mary Holt, his wife, afterwards Countess of Haddington; married in 1763, as his second wife, John, ninth Earl of Rothes, Lord Leslie and Ballenbreich, who died in 1765; subsequently married (1770) Bennet Langton, a Greek scholar, Professor of Ancient History at the Royal Academy, one of the original members of the Literary Club, and a great friend of Dr. Johnson and of Sir Joshua Reynolds; died in 1785. "Why! everybody marries a Countess-Dowager of Rothes!" was said at the time, because there were, in fact, three ladies of that name married to second husbands

Three-quarter length, seated, facing to the right, in a park-like landscape; pink dress, the front covered with lace, a quantity of which is also round the short sleeves; a black net shawl is over the shoulders, and a collar of lace surrounds the neck; the hands together in lap; the right elbow resting on a stone parapet

49½ *in.* by 39½ *in.*

Painted in 1764

See Illustration

FINIS.

£87. 14s. 1s.-

London: Printed by William Clowes & Sons, Limited, Stamford Street and Charing Cross.